

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 35.—No. 16.

SATURDAY, APRIL 18, 1857.

PRICE 4d.
STAMPED 5d.

HERR LIDEL (Violoncellist) has removed to 42, Mornington-place, Hampstead-road.

THE MISSES M^CALPINE have removed to 26, Alfred-terrace, Queen's-road, Bayswater.

MADAME ENDERSOHN.—Letters to be addressed to No. 75, Harley-street, Cavendish-square.

MR. HAUSMANN begs to announce that he has returned to London for the season.—2, Rifle-terrace, Bayswater.

HERR W. SCHULTHEIS begs to announce that he has arrived in London for the season. All communications to be addressed to his residence, 43, Brompton-row, S. W.

MR. CLEVELAND WIGAN begs to announce that he has succeeded to the Dover connection of **HERR WILHELM SCHULTHEIS**. Applications to be addressed to No. 3, Liverpool-terrace, Dover, or No. 16, London-street, Finsbury.

M^DLE. M. RUDERSDORFF begs that all communications relative to Concert Engagements may be addressed to her sister's (Madame Rudersdorff) residence, Park-villa, Finchley-road, St. John's-wood.

MR. and Mrs. PAGET (R.A.M.), Bass and Contralto, have removed from 41, Canning-street, to 17, Winchester-place, Pentonville, London, N.

MRS. PAGET (R.A.M., and Pupil of Mr. Frank Mori), Contralto, will make her first appearance in London, at **MR. LAWLER'S CONCERT**, St. Martin's Hall, on the 23rd inst., when she will sing "The green trees whispered" (Bulfe), etc.

SIGNOR BAZZINI, violinist to H. M. the Emperor of Austria, begs to announce that he will arrive in London, towards the beginning of May. All communications to be addressed to Messrs. Schott and Co., Music-sellers, 159, Regent-street, W.

PICCO, the **SARDINIAN MINSTREL.**—There is no truth in the report of his going to America immediately. All communications to be addressed—Mr. Gay, 69, John-street, Fitzroy-square.

M. VENUA, SENIOR, (late of the Italian Opera, the King's Theatre), informs his professional and other musical friends, that he has removed from his late Family Residence in Reading, Berks, to No. 6, Norfolk-square, Hyde-park, London.

HER MAJESTY'S THEATRE.—First Appearance of **MAD^LLE. PICCOLOMINI**, on Tuesday next, April 21st. Opera, **LA FIGLIA DEL REGGIMENTO**. On Thursday, **LA TRAVIATA**. Ballet (both nights) **LA ESMERALDA**. For particulars see bills. A limited number of boxes on the half-circle tier have been specially reserved for the public, and may be had on application at the Box-office, at the Theatre, Colonnade, Haymarket.

MISS ARABELLA GODDARD begs to announce that her **THIRD and LAST SOIREE** will take place at her Residence, on Wednesday evening, May 6, on which occasion she will have the honour of performing, for the third time in public, Beethoven's Sonata in B flat, Op. 106. Tickets, half-a-guinea, to be had only of Miss Arabella Goddard, 47, Welbeck-street, Cavendish-square.

GRAND CONCERT, at the Beaumont Institution, Mile-End, Monday, April 20. Artists:—Mesdames Clara Novello, Anna Thillon, F. Lablache, and L. Harris; Messrs. Sims Reeves, J. L. Hutton, F. Lablache, A. Carder, and Herr Ziron. Director, Mr. D. Francis. Conductor, Mr. J. L. Hutton. Tickets, 1s. 6d., 2s., and 3s.—at the Institution. Commence at 8. A Grand Concert will take place, May 14, as a Testimonial to the Director. Mr. and Mrs. Sims Reeves, Madame Anna Thillon, and Mr. E. L. Hutton have kindly offered their valuable services, and the names of other artists will be shortly announced.

RE-UNION DES ARTS, 76, Harley-street.—The next Soirée will take place on Wednesday, April 22nd, and will commence at Eight o'clock precisely.

Ma. C. GOFFRIE, Manager.

SIGNOR and Madame FERRARI beg to announce that their **ANNUAL CONCERT** will take place at the Hanover-square Rooms, on Tuesday evening, May 12. Full particulars will be duly announced.—Devonshire-lodge, Portland-road, Portland-place.

HERR ERNST PAUER'S SECOND SOIREE MUSICALE will take place at Willis's Rooms, on Wednesday, April 22, at half-past 8 o'clock, on which occasion he will be assisted by Madame Pauer and Herr Von der Osten. MM. Deichmann, Ries, Webb, and Plattl.—Family Tickets to admit three, One Guinea; Single Tickets, Half-a-Guinea each; which may be had at the principal music warehouse; of Robert W. Olivier, 19, Old Bond-street, Piccadilly; and of Herr Ernst Pauer, 3, Cranley-place, Onslow-square.

IN AID OF THE FUNDS OF ST. MARY'S HOSPITAL, Paddington, under the Patronage of the Queen and Prince Albert.—A **GRAND CONCERT** will be given at the Hanover-square Rooms, on **TUESDAY EVENING**, April 28, at Eight o'clock. Vocalists:—Mesdames Gasser, Stabach, and Dolby; Messrs. Sims Reeves and Weiss; Mr. Henry Leslie's Choir. Instrumentalists:—Piano, Messrs. Benedict and Lindsey Sloper; Violin, M. Sainou.—Tickets, half-a-guinea each, may be had at the Hospital; at Cramer and Co.'s, 201, Regent-street; and Robert W. Olivier's, 10, Old Bond-street, Piccadilly.

ROBERT J. NEWMAN, Secretary.

THE BROUSIL FAMILY, who have twice had the honour of performing at Buckingham Palace, before Her Majesty The Queen, H. R. H. Prince Albert and the Royal Family, on March 18th and 31st inst.; will appear on Monday, April 20th, at Uxbridge; on Tuesday, April 21st, at Maidenhead; on Wednesday, April 22nd, at Windsor; on Thursday, April 23rd, at Reading; and on Friday, April 24th, at Staines. Communications respecting engagements to be addressed to Mr. S. Wood, Secretary, care of Mr. R. W. Olivier, 19, Old Bond-street, Piccadilly.

COLOGNE CHORAL UNION.—DER KOLNER MANNERGESANGVEREIN (30 Men Voices), Hanover-square Rooms.

Mr. Mitchell respectfully announces, in reply to numerous and continual enquiries, it is at length arranged that the above distinguished Society will again visit London, and will have the honour of giving a **THIRD SERIES OF CONCERTS**, under the direction of Herr Franz Weber, commencing at the Hanover-square Rooms, on Monday afternoon, May 25, from half-past 3 to 5 o'clock. It is also respectfully announced that, owing to the positive necessity for their return to Cologne on or before the 8th of June, the concerts to be given by the society in this country cannot possibly be prolonged beyond a fortnight. Subscriptions will be received as formerly.

Reserved Seats, for Six Concerts, 2 Guineas; Single Reserved Seats, 10s. 6d.; Unreserved Seats, 5s.; which may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street.

Many of the pieces sung by the society, by Silcher and other popular composers, are in course of publication.

HANDEL.—A superb Portrait of this great Master, copied from the Windsor Painting, and beautifully engraved on Stone. Size, 25 inches by 20 inches. Price 6s. Boosey and Sons, Musical Library, Holles-street.

TO COMPOSERS.—To be disposed of—several Libretti suitable for the Italian Opera, by a late distinguished Italian author. Address, free, to I. J., Post-office, Dalkeith, Edinburgh.

FOR SALE.—A brilliant toned **FINGER ORGAN**, quite new, in an elegant Gothic mahogany case. Eleven stops. Apply to Mr. H. Cogswell, 85, Old Market-street, Bristol.

THE CONSERVATIVE LAND SOCIETY.—AT SIX PER CENT BONUS.—Warrants for the guaranteed interest at five per cent. per annum, and an additional one per cent. for Bonus for the fourth year, will be forwarded to every member entitled to the same on and after the 25th inst. Prospectuses sent free to any part of the world.

CHARLES LOUIS GRAUBEISEN, Secretary,
Offices, No. 33, Norfolk-street, Strand, W.C.

CRYSTAL PALACE.

SEASON 1857-8.

PROGRAMME.

THE Directors beg to announce that they have made the following arrangements for the ensuing season.

ROYAL ITALIAN OPERA CONCERTS.

The SEASON will COMMENCE on FRIDAY, the 1st of May, 1857, with a GRAND MORNING CONCERT, by the artists of the Royal Italian Opera. These concerts having been honoured last year by such general approbation, the Directors have entered into arrangements with Mr. Gyo to give a similar series of Twelve Concerts during the present season.

The concerts will be supported by the following celebrated artists:—Madame Grisi, Mademoiselle Rosa Devries, Mademoiselle Marai, Mademoiselle Didié, Mademoiselle Parepa, and Madame Bosto, Signor Mario, Signor Ronconi, Signor Neri-Baraldi, Signor Gardoni, Signor Graziani, Herr Fornes, Signor Tagliacozzi, Monsieur Zeiger, Signor Polonini, and Signor Lablache.

The grand orchestra of the Royal Italian Opera, with additional performers, and also the celebrated chorus, are engaged for the whole series.

The musical direction of the whole is in the hands of Mr. Costa, who will himself conduct a portion of the concerts.

With the above assemblage of artists it is hardly necessary for the Directors to state that the performances will be of the highest class, and capable of very great variety.

The concerts will take place on the following Fridays, viz.:—May 1st, 8th, 15th, 22nd, 29th, June 5th, 12th, July 3rd, 10th, 17th, 24th, 31st.

The space allotted to the Concert-room last year (extensive as it was) having been found quite inadequate to accommodate the audiences, the Directors have this season determined to give the concerts in the Great Transpt.

The two guinea season tickets will be available for these concerts. Transferable tickets will also be issued for each concert at 7s. 6d. each; which tickets can be obtained at the Company's Office, or any of the agents.

In compliance with a desire which was universally expressed last season, a limited number of reserved stalls will be set apart, which may be taken for the Series of Twelve Concerts at one guinea each stall, or at half-a-crown each for a single concert.

II.—CONCERT OF THE COLOGNE CHORAL UNION.

The Directors have made arrangements with Mr. Mitchell for the services of the Cologne Choral Union (Cölnner Männer Gesangverein), whose performances on their former visit have attracted enthusiastic admiration, for a Concert in the Centre Transpt of the Palace, on Saturday, the 6th of June.

N.B. Both classes of season tickets will be available for this concert.

III.—GRAND WATERWORKS.

The displays of the vast system of fountains, cascades, and jets d'eau will be resumed, and continued during the whole season. The upper system will play daily as heretofore; and the entire display, embracing the fountains of the grand basins, the water-temple, the cascades, and the whole of the upper fountains, on occasions to be from time to time announced.

IV.—FLOWER SHOWS.

There will be two grand horticultural and floricultural sites during the present season:

The first on Saturday, the 30th of May; and
The second on Wednesday, Thursday, and Friday, the 9th, 10th, and 11th of September.

The prize list for the latter occasion includes special prizes to amateurs.

V.—POULTRY SHOWS.

There will be two shows in the course of the coming season.
The summer show will take place on the 7th, 8th, 10th, 11th, and 12th of August. The winter show on the 9th, 11th, 12th, and 13th of January, 1858.
The schedules of the prizes, and copies of the regulations at both the flower and poultry shows are now ready, and may be had on application.

VI. GENERAL ARRANGEMENTS OF THE BUILDING.

EXHIBITION OF PICTURES.

The Picture Gallery formed during the past year in the north wing of the Palace, has proved so successful in its capabilities for the effective display of paintings, that it is the intention of the Directors to hold therein, during the present season, two exhibitions of the works of living painters of all schools.

Particular attention has been given to the foreign schools of painting, and arrangements have been made which the Directors believe will insure an exhibition of these works at once of great extent and of first-class quality.

The first of these exhibitions will open in May, and continue open during the summer.

The second will be a winter exhibition.

Exhibitions of photographs will also be held in the upper portion of the picture gallery from time to time during the season.

CERAMIC COURT.

The Directors are desirous to take the present opportunity of expressing their acknowledgments for the kind and ready manner in which their requests for loans for the Ceramic Court were responded to by the owners of collections of porcelain and pottery of the most rare, fragile, and valuable descriptions.

But for the confidence thus placed in them it would have been impossible for the Directors to have formed the collection now displayed in the Ceramic Court: a collection admitted by all to be unrivalled, and on which the highest encomiums have been universally bestowed.

It is very gratifying to the Directors to be able to say that the further aid offered them is such as will enable them to continue the Ceramic Court, for the present season, with a number of additional specimens, exemplifying the capabilities of the art in its most elaborate branches.

The collection will be, as before, under the superintendence of Mr. Thomas Batram, F.S.A.

INDIAN COURT AND GALLERY OF ENGINEERING MODELS.

In each of these departments the Directors have to acknowledge assistance of the same gratifying nature as that of the Ceramic Court. By public companies and institutions as well as by private individuals, the Directors have been entrusted with the most valuable and beautiful models, with costly carvings and works in ivory and bronze, fabrics, and works of art, granted with a liberality and readiness for which they cannot sufficiently express their obligations. They have thus been enabled materially to improve the Indian Court, and also to form a collection of Models of Engineering Works, illustrating in a very complete manner that great branch of British skill and enterprise, surpassing any other now accessible to the public. It will give the Directors great pleasure to receive any further contributions with which they may be favoured.

THE NAVAL MUSEUM.

The exhibition under this denomination in the first and second galleries of the north transept, forming the garden, now contains about three hundred models of Ships, Boats, and Vessels, of all descriptions, affording an illustration of the progressive improvement in British Naval Architecture and Navigation during a period of three hundred and forty years. It also contains specimens of new inventions connected with the improvement of navigation.

The Directors beg here also to acknowledge the ready and extensive assistance which they have received from ship-owners, ship-builders, engineers, and shipping companies in forming this very interesting and national collection, and at the same time solicit the further aid of all parties who may have the means of extending it.

WATER TOWERS.

The Great Towers are now completed, and arrangements have been made by which, for a small charge, visitors to the Palace can ascend them and enjoy the extensive view from the balconies, where powerful telescopes are about to be placed.

MAMMOTH TREE.

An object of great interest has lately been added to the contents of the Palace, which will remain on exhibition during the whole of the coming season. The object alluded to is a portion of the trunk of the Wellingtonia gigantea, or Mammoth Tree, being the largest of the group of these trees discovered in California. The portion erected in the Trojical Transpt, opposite the Abd Simbel figures, is no less than 103 feet in height, and 32 feet in diameter at the base.

EXHIBITING DEPARTMENT.

Amongst the branches of industry which now find important illustration in this department, may be mentioned the manufacture of Gold and Silver work and Electroplate, both domestic and artistic; Vulcanite and India Rubber generally; Colour Printing and Typography; Papier Maché, Ornamental Iron, Fancy Goods, and other productions of Birmingham; Domestic Furniture, Church Furniture, in stone, wood, metal, and fabric; Hardware generally, and especially the productions of Sheffield, in the court filled by the manufacturers of that important centre of industry.

CANADIAN COURT.

The arrangements announced on a former occasion with the government of Canada are now, the Directors are happy to report, complete. The government of Canada have undertaken to form and maintain in the Palace a collection which shall completely set forth the condition of the manufactures and other industry and resources of that important colony. At a time when so much public attention is being directed to Canada, such a collection cannot but be both interesting and useful to those who may be intending to make that country their residence, as well as to those who have commercial relations therewith. In the circumstance that the collection has been originated and undertaken by the Canadian government itself, and that a large sum of money has been voted for the purpose of its creation and maintenance, a guarantee is offered to the British public that it will be thoroughly well carried out, and be a real representation of the commerce of the colony.

The collection will be placed in the large court lying between the News-room and the Stationery Court, immediately adjoining both the Nave and Centre Transpt, and at present occupied by the sculpture of the German school.

RAW PRODUCE COLLECTION, AND TRADE MUSEUM.

The Technological portion of this department is rapidly approaching completion. It will comprise illustrations of all the chief manufactures of the United Kingdom; and specimens of the products, animal, vegetable, and mineral, of Great Britain and the colonies, as well as of other countries. It is believed that it will be open to the public in the course of the present summer. The Department is situated in the second gallery on the garden side of the Great Transept.

MACHINERY IN MOTION.

The Machinery will be in action during the season at such times as will be announced in the detailed advertisements. The Machinery now in the Department comprises a complete set of machinery for Spinning, Carding, Warping, Sizing, Weaving, and all the other processes for the manufacture of Cotton goods from the bale to the thread, and from the thread to the finished piece, by Walker and Hacking, and Harrison and Co.; Lathes, Shaping-machines, self-acting Planing, Drilling, and other machinery, by Whitworth, Muir, Harrison, and Co., Elze, and others; Condie's Steam Hammer; Woods' Carpet Loom; Winding Machinery, by Clark, of Leicester; Centrifugal Pumps, by Appold, and Gwynne and Sons; Centrifugal Sugar and Drying Machines, by Manlove and Allott; Steam Engines, by Goodfellow, Dunn Hattersley and Co., and others; Marine Engines with Screw Propeller, by Tod and McGregor; and a great variety of other machines.

AGRICULTURAL MACHINERY.

The Department of Agricultural Machinery and Implements has been considerably improved during the past year. Specimens will be found there of the Portable Steam Engines and all the other new machines of the chief manufacturers, and purchases can be made at the same prices as at the warehouses of the makers. The stock is continually receiving additions, and every means is taken to make it a perfect representation of the state of one of the most important branches of modern industry.

READING ROOM.

The Company's Reading and News Room is situated close to the Centre Transept, between it and the German Sculpture Court. It contains all the Morning Journals; the Weekly Papers, Metropolitan and Provincial; and all the Periodicals and Magazines.

In addition to this, advertisements and copies of new works, both British and foreign, are displayed immediately after publication.

FANCY FAIRS.

The Directors are prepared to afford accommodation to benevolent and other societies, for holding fancy fairs in the Palace during the season.

CRICKET, ARCHERY, AND THE GROUNDS GENERALLY.

It gives the Directors great pleasure to announce that the Cricket-ground is now complete, and that it will be thoroughly in order for the approaching summer. Great care has been taken in the formation of the ground, and they believe that it will be found fully equal in extent and excellence to any other in the neighbourhood of London.

The Archery-ground will be continued, as before, in the northern portion of the grounds, behind the Picture Gallery Wing.

Considerable progress has been made towards the completion of the ornamental grounds in the lower portion of the Park, in the vicinity of the Cricket Ground and the Lower Lake; waste parts have been cultivated, shrubberies planted, and new walks made, and the whole rendered much more agreeable and convenient of access than it was last season.

VII.—SEASON TICKETS.

The Directors have determined upon continuing the price of Season Tickets of admission at the following rates, viz.:

I. SEASON TICKETS, AVAILABLE FROM 1st MAY, 1857, TO 30th APRIL, 1858, TWO GUINEAS EACH.

These tickets will admit the holder—

- To the whole of the Twelve Opera Concerts.
- To the Concert of the Cologne Choral Union, on the 6th June.
- To the Flower Shows on May 30, and September 9, 10, and 11.
- To all the displays of the Grand Fountains.
- To the Poultry Shows on August 7, 8, 9, 10, and 11, and

On all ordinary days—in fact, on every occasion between May 1, 1857, and April 30, 1858, on which the Palace is open; the four days of the Handel Festival, viz., the 13th, 15th, 17th, and 19th June, only excepted.

II. SEASON TICKETS, AVAILABLE FROM 1st MAY, 1857, TO 30th APRIL, 1858, ONE GUINEA EACH.

These tickets admit the holder on all the occasions named above, excepting the Opera Concerts, and the other Fridays throughout the year, and the 13th, 15th, 17th, and 19th June, being the four days of the Handel Festival.

The tickets will be issued on and after the 20th inst.; and may be obtained at the Crystal Palace; at the offices of the Company, 79, Lombard-street; at the offices of the London and Brighton Railway Company, London-bridge, and Regent-circus, Piccadilly; Central Handel Festival Ticket Office, Exeter-hall; and at the following agents to the Company:

H. A. Bobbington, 426, Strand; George A. Calder, 1, Bathurst-street, Hyde-park-gardens; Cramer, Beale, and Co., 201, Regent-street; Duff and Hodgson, 65, Oxford-street; M. Hammond and Nephew, 27, Lombard-street; W. H. Henningham and Co., 6, Mount-street, Grosvenor-square; Keith, Prowse, and Co., 43, Cheapside; Lettis, Son, and Co., 8, Royal Exchange; Mead and Powell, Railway Arcade, London-bridge; J. Mitchell, 53, Old Bond-street; W. R. Sans, 1, St. James's-street; John Henry Smith, 22, Gresham-street, Bank; W. R. Stephens, 36, Throgmorton-street; Charles Westerton, 20, St. George's-place, Knightsbridge.

Remittances for Season Tickets to be by post-office orders payable to George Grove.

VIII. GREAT HANDEL FESTIVAL.

It gives the Directors great gratification to be able to announce that they have entered into arrangements with the Sacred Harmonic Society for a Grand Series of three Performances of Handel's Oratorios, to take place in the Centre Transept of the Palace in the month of June.

Her Majesty and H.R.H. Prince Albert have been graciously pleased to extend their special patronage to the Festival, and have expressed their intention of honouring it with their presence.

The performances on this great occasion will be on the most gigantic scale, far exceeding anything of a similar nature hitherto proposed or carried out in this or any other country. The Orchestra will number upwards of 2,500 executants, including all the principal performers, vocal and instrumental, and an immense reinforcement of amateurs from the musical societies of the metropolis, the provincial towns and districts, and other sources. An organ of great power has just been constructed by the well-known builders, Gray and Davidson, expressly for the Festival, and its erection in the Palace is now rapidly proceeding.

The Directors have much pleasure in stating that Mr. Costa has accepted the office of Conductor.

The Oratorios performed will be the three most celebrated masterpieces of Handel:

THE MESSIAH, on Monday, June 15th

JUDAS MACCABEUS, on Wednesday, June 17.

ISRAEL IN EGYPT, on Friday, June 19.

The Festival will form the subject of an entirely separate subscription, and the Annual Season Tickets of the Crystal Palace will not be available for any of the performances.

The price of Stalls on the floor of the Palace, reserved and numbered, is fixed at one guinea each for each Oratorio. If taken as a set for the whole three at one time, two guineas and a half. A limited number of reserved stalls will be set apart in the Galleries, which will be disposed of in acts, i.e., for the whole three Oratorios, at five guineas per set. By a "set" is meant a ticket securing one stall for the whole of the three performances.

These tickets will be transferable.

Tickets may now be secured at the Handel Festival Ticket Office, No. 2 in Exeter Hall; at the Crystal Palace; and at the Temporary Offices of the Company, 79, Lombard-street.

Further particulars will be announced from time to time.

IX.—RATES OF ADMISSION, RAILWAY ARRANGEMENTS, &c.**ORDINARY RATES OF ADMISSION.**

These remain as before, viz.:

On Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays..	1s. 6d.
On Saturdays	2s. 6d.
Children under 12 years of age Half-price.	

The Palace will be opened on Mondays at 9 a.m.; on Tuesdays, Wednesdays, Thursdays, and Fridays at 10; excepting on the days of the concerts by the Opera Company, on which days, and on Saturdays, it will be opened at 12; closing daily about sunset.

BRIGHTON RAILWAY.

During the season, the trains of the London and Brighton Railway Company will leave London Bridge Station every half-hour, and during busy days every quarter of an hour, from 9 o'clock a.m. till dusk, returning from the Palace at the same intervals throughout the day. For exact times of starting, see the Railway Company's time tables.

Return fares, including admission to the Palace—

	1st Class.	2nd Class.	3rd Class.
On Shilling Days	2s. 6d.	2s. 0d.	1s. 6d.
On Half-Crown Days	4s. 0d.	3s. 6d.	3s. 3d.
Children under 12 years of age, half-price.			

WEST-END RAILWAY.

The opening of this line to the Wandsworth Station has already been attended with great convenience to visitors to the Palace, and it is with much pleasure that the Directors anticipate the completion of the whole line to the Sloane-street Station, as well as the junction with the main line of the South Western Railway at the Clapham Common Station, in the course of the coming season. An access will thus be opened for the residents in Hyde-park, Belgravia, and Brompton, and the other West-end districts, as well as for the neighbourhoods of Richmond, Windsor, and Hampton-court, by which great economy of time will be effected, and still further convenience afforded to the public.

MID-KENT RAILWAY.

The portion of this line from the station of the South Eastern Railway at London-bridge to Beckenham has been opened, and the extension to the Crystal Palace Station will be shortly completed, whereby an easy access will be afforded to the residents in the Lewisham and Blackheath districts.

EXCURSIONS.

Arrangements have been made by which benevolent societies, schools, and other large bodies may visit the Palace at the following reduced rates, applying only to shilling days and third-class carriages:—

	s. d.	s. d.
For a number of excursionists over 250	1	3
and under 500	1	3
Exceeding 500 and under 750	1	3
Exceeding 750 and under 1,000	1	3
Exceeding 1,000	1	3
Children half-price.		

(Signed) ARTHUR ANDERSON, Chairman.

JAMES FERGUSSON, General Manager.

REVIEWS.

"POPULAR MUSIC OF THE OLDEN TIME." By W. Chappell, F.S.A.
Part 9.

The part just issued of this valuable work is full of interesting matter, as well as being rich in beautiful tunes. We cannot resist quoting the following, if only for the edification of deans and chapters, who with regard to the misappropriation of cathedral funds seem to have been in the "olden time" very much like the deans and chapters of the 19th century:—

"Queen Elizabeth shewed her desire for the retention of cathedral service in the first year of her reign. Among the injunctions issued to the clergy and laity in 1559, the forty-ninth was for the continuance and maintenance of singing in the church. It recites also that 'because in divers collegiate and some parish churches, there have been livings appointed for the maintenance of men and children, to use singing in the church, by means whereof the laudable science of music hath been had in estimation, and preserved in knowledge;' therefore the Queen's Majesty, not 'meaning in any wise the decay of any thing that might tend to the use and continuance of the said science,' commands that 'no alteration be made of such assignments of living as have been appointed either to the use of singing or music in the church, but that the same do remain.'

"In her own chapel the service was not only sung with the organ and voices, but also 'with the artificial music of cornets, sackbuts, &c., on festival days.'

"In 1582, she revoked all commissions for penal statutes against concealments (except where suits were pending); because those commissions had been abused by persons endeavouring to obtain the property of churches and corporations. In a letter from Lord Burghley in 1586, we find that 'Hir majestie is pleased to confirme unto the vicars-choral of the Church of Hereford the graunt of their landes, which hath been sought by divers greedie persons to have been gotten from them as concealed.' (*Egerton Papers*, p. 119, 4to., Camden Soc., 1840.) Nevertheless, when she gave the control of the lands and benefactions intended for singing men and children, together with other church property, into the hands of deans and chapters, she did more injury to the cause she desired to advocate than all that puritanism could effect. Puritanism triumphed for a time,—but the grasp of deans and chapters has never been removed.

"It was not long before the seed thus sown produced its fruits. During the Queen's life, the injunctions she had issued had the effect of restraining, in some measure, the misappropriation of the funds devoted to the musical service; but her injunctions died with her, and the trusts remained.

"The misappropriation of these funds was brought before the notice of James I., in a paper entitled 'The Occasions of the decay of Music in Cathedral and Colledge Churches at this time.' It is therein stated that, 'whereas, in former tymes of poperye, divers benifactions have been given to singing men which have salne within the danger of concealment, and have been again restored to Deanes and Canons by newe grauntes by the late Queene, with intencion that the same should be imploied as before; contrariwise the same is swallowed up by the Deanes and Canons, because they only are the body of that incorporation, and the singing men are but inferior members.' Among the means resorted to, were—Firstly, the giving the actual sum at which the lands were formerly valued, 'so as whereas 20 nobles* a yeare, thirty yeares agoe, would at this day have equalled the worth of twenty markes a yeare in the maintenance of a man, the same hath lost its value the one halfe, by reason of the deareness of the tyme present.' Secondly, the places of singing men were 'bestowed upon Taylors, and Shoemakers, and Tradesmen, which can singe only so muche as hath bene taught them' [not read music]; 'and divers of the said places are bestowed upon their owne men, the most of which can only read in the church, and serve their master with a trencher at dynner, to the end that the founder may pay the Deanes or Prebends man his wages, and save the hyre of a servant in the master's purse.' Thirdly, 'All indeavour for teachinge of musick, or the forminge of voices by good teachers was altogether neglected, as well in men as children; and 'many that go under the name of choristers, have that same small maintenance, not for singing, but beinge dumbe choristers, the said wages being by ill governors bestowed upon them to keepe and maintaine them for some other instruction, which the founder never meant; so that in

Colledges where there are founded sixteen, twelve, or ten choristers, scarce four of them can singe a single note.'

"Fourthly, that the 'number of singers had already been halved in many places, and the money went into prebendaries' purses; that half the lodgings or chambers appointed by the founders for the singing men, had either been kept by prebendaries, or let at a yearly rent, they pocketing the money; and that places were left open a year and a half, under pretence of not having found competent persons. If, therefore, says the writer, in cathedrals, where the original number of singers was forty, 'now diminished to twenty,' they be again 'lessened to ten, how absurd will it be that such large and stately buildings should be supplied with so few, whose voices will only sound but as a little clapper in a great bell!'

"It ends with a recommendation that the statutes of every foundation may be examined; for, although deans lived like deans, and prebendaries and canons lived like prebendaries and canons, 'the poor singing men do live like miserable beggars;' and 'if the said lands be not employed to the true use and intention of the founder, as the members are sworn to preserve them, the aforesaid oath is violated and broken, and the abuse needeth reformation.'

"As these abuses were not reformed, it may be inferred that the deans and chapters were too powerful for the singing men, as they were in the late ecclesiastical commission, which has perpetuated the misappropriation of the trusts intended for their benefit by the founders."

How much of the above applies with equal force to the musical department of the service in our cathedrals at the present time, Mr. William Chappell knows better than most authorities on the subject.

THE TRAVIATA AT EXETER HALL.*

COME, Reverend Stiggins, Mrs. Priggings, get you umberclars—
There will be such a rush amongst the outdoor ticket-sellers:
The chance won't come again to us, the world's regenerators,
To hear improper music, and not in the vile theatryers.

Come, all ye chosen lambs that form the audience of the Hall;
Come, blessed Barebones family—grim, sleekhaired, thin and tall;
Come, gaunt old maids, with false brown braids, long past temptation's ken—
Come, pious clerks, who weep at larks—come "Christian young men."

Come, Bankers, who commence with prayer—come, Zion's trusty helps,
Who would not let your children learn with those of Mr. Phelps†—
Come, above all, that fusty smell, of silks, long worn and rank,
Which, on the days of dividends, floats all about the Bank.

Yet weep to hear how on Good Friday, Sydenham's pile was cramm'd;
And twenty-seven thousand souls teetotally were damn'd,
For worshipping God's glories from His universal book,—
And flying from the mumbling drone of some parochial Book.

And having dropped the pious tear, o'er that ungodly day,
Repeat some prayers—cut up the stairs—and get what seat you may—
For Verdi holds high festival, and to the godly throng,
The *Traviata's* piquant tale will be expressed in song?

It is not very likely that the outline of the plot
Will be distributed about—in fact, 'twere better not:
Suffice to say the heroine—to whom this treat is owed,
Should live in Brompton; and should die in the Blackfriars'-road.

But is it not a blessed thing, that chosen ones, like us,
Can hear it at our sainted Hall, without unpleasant fuss?
The *Times* condemned its play-house form, but bless our happy land,
Which makes sin in the Haymarket, religion in the Strand.

So Reverend Stiggins, Mrs. Priggings, let us haste away—
The thin end of the wedge is in, on this auspicious day,
And, in the garb of sanctity, who knows but we may hear,
Some more "improper" music, in the Easter week next year!

OH-BE-JOYFUL HIGGINS.

Easter Monday, April 13, 1857.

Clapham Common.

* The value of a noble was 6s. 8d., and of a mark 13s. 4d.

* Circulated in Exeter Hall on the evening of the Verdi Festival.

† See Report of the "General Theatrical Fund" dinner, in the papers of Tuesday last.

SACRED HARMONIC SOCIETY.

(To the Editor of the Musical World.)

SIR,—Feeling sure that you will be willing through the instrumentality of the *Musical World* to expose a wrong committed by the Sacred Harmonic Society, I take the liberty of addressing this letter to you. On Tuesday last I had secured three reserved area tickets to hear the performance of the *Messiah* at Exeter Hall on the following evening, at the sacrifice of several professional engagements, and, although arriving there before the commencement of the oratorio, no seats were to be had. On remonstrating with the different authorities in the building, I invariably met with the same answer, that it was not their business to find my seats, so that I, with many others, had to return disappointed through this piece of gross mismanagement.

Hoping that you will insert this in your next number for the redress of this public wrong, I beg to subscribe myself your obedient servant,

M. D.

April 14th, 1857.

WILLIAM CHAPPELL, YOU'RE WANTED.

(To the Editor of the Musical World.)

SIR,—Can you inform me who is the author of the ballad of "Home, Sweet Home." Also, under what regulations I can publish a piano-forte piece founded on a ballad of Nelson's without infringing the copyright of the song. The word copyright is not on the title page. An answer in the next number of the *Musical World* will greatly oblige, Sir, your obedient servant,

April 6th, 1857.

AN OCCASIONAL COMPOSER.

HANDEL'S ISRAEL IN EGYPT.

(Continued from p. 231.)

THERE are many notices of selections from *Israel in Egypt*, and even of entire performances of it, in the accounts of the Triennial Festivals of the three Choirs, but whether these were given from Smith's copy or from Händel's, I cannot ascertain; and I cannot find any satisfactory reason to believe that the work was ever given in its original integrity on any occasion between the first performance and its revival at the Westminster Festival, in 1834, since which period the frequent performances of the Sacred Harmonic Society have, for the first time, familiarised its great design to the public. The score of *Israel* was not published by Walsh, who printed most of Händel's works; it does not appear in his Catalogue of 1760 (the year after Händel's death), and he himself probably died in 1761, or very early in 1762. Hence it is clear that the work was in no demand during the composer's lifetime. It was first published by Randall, Walsh's successor, in or about 1770, and this edition agrees with the original MS., having none of the subsequent omissions or interpolations, but makes no allusion to any matter prior to the First Part, as we know it.

When Mendelssohn was invited by the Händel Society of London to edit the oratorio of *Israel in Egypt*, he undertook to do so on condition that they would publish with the score an organ part to accompany the orchestra, which he was willing to write. The Council gladly accepted his proposal, and laid the world under a great obligation for the masterly addition to the score, and the admirable carrying out of the composer's ideas which this organ part presents. Of his design in writing it, Mendelssohn thus speaks:—"As for the organ part, I have written it down in the same manner in which I would play it, were I called upon to do so at a performance of this oratorio. These works ought, of course, never to be performed without an organ, as they are done in Germany, where additional wind instruments are introduced to make up for the defect. In England the organist plays usually *ad libitum* from the score, as it seems to have been the custom in Händel's time, whether he played himself, or merely conducted and had an organist under his control. Now as the task of placing the chords in the fittest manner to bring out all the points to the greatest advantage, in fact of introducing, as it were, a new part to compositions like Händel's, is of extreme difficulty, I have thought it useful to write down an organ part expressly for those who might not prefer to play one of their own."

That which this great musician diffidently defines as "the manner of placing the chords," is, in several cases, especially of the solo pieces, an entirely original counterpart, filling up the blank places of the score, and completing the effect, as Mozart's instrumentation does in *Messiah*. Händel's score of *Israel* being, for the most part, much

fuller than of the last-named work, it makes not so great demands upon the genius of the organist,—Mendelssohn has therefore not had the opportunity to do so much for his original as Mozart, but what he has done is equally admirable and equally indispensable, and, in one respect, more to the purpose, since, in being written for the instrument Händel intended and himself played, instead of for instruments unknown in his orchestra, it is not only the carrying out of his ideas, but the positive reproduction of his efforts.

The prevalent idea in *Israel in Egypt*, the nucleus of the entire conception, is power, power to will, power to do, all sided and all mighty power. In the embodiment of this tremendous idea the composer found an exercise peculiarly congenial to his genius, and, with a love of his task that is manifested throughout, he has made it the opportunity for the special display of that quality by which, above all others, he is distinguished. In his grand design he disregarded every means of appeal to popular applause, relying upon the greatness of his subject for the greatness of his effect. In the execution of this design he employed every resource the war at that time afforded;—the most various and comprehensive orchestra then known, and the peculiarly forcible element of the double choir which, whether employed in responsive alternation or in massive combination, is one of the means most fruitful of effect of all at a composer's disposal, are the material resources with which his noble work is framed; the purely mental are the contrapuntal forms, including almost every possible variety of this complicate department of the art, that are employed so profusely, not only as exercises of profound erudition, but as vehicles for the manifestation of vivid imagination, as to render this by far the most elaborate composition he ever produced; and the remarkably free and modern character of the harmony that is in many pieces so conspicuously in advance of the character of the age as to identify such portions of the work with the feeling of our own time. In any other case but the present, it would be matter of discussion whether or not such essentially visual effects as the myriad motions of the flies, the falling of the hailstones, the standing upright of the sea, were susceptible of treatment in an art whose province is so essentially not action but passion, that it is overstepped,—that the integrity of music as an art is violated when the imitation even of natural or accidental sounds is attempted; but, in this instance, the perfect success silences all discussion, and proves that, if but for a single once, the art lends itself, even thus far, to the purpose of the artist, when he has the genius to mould it. There is one aspect, however, from which to regard such examples of imitative music as are here presented, by means of which their standard is exalted above the vulgar level of mere objective imitation to that of the highest idealisation; I mean when we regard them not as representations of things and facts, but as embodiments of the impressions these stamp upon the mind before which they pass, of the emotions they induce in those who witness them; and it is from this aspect that the example in the work before us should be regarded if we would participate the author's meaning, if we would feel their beauty. As Händel has in no other work shown such care in the design, and such devotion to the highest demands of art above all and every other consideration, and displayed so much scholarship in the execution,—so in no other has he poured forth the rich treasures of his glowing imagination, in no other invested the whole conception and fulfilment with the truly poetic character, with such ever-failing fluency; if Händel's second nature, his devotional character, be less evident because it has less opportunity to appear in his *Israel* than in his *Messiah*, the innate man, the involuntary personality of the human being is here manifested so distinctly that we may, from this work, know it and recognise it for ever.

There is too much evidence of the original non-success of *Israel in Egypt* in its rare performance, and in the several modifications, by means of additions and omissions, it underwent. There is the same evidence of Händel's special fondness for the work, since had he not been urged by so powerful an incentive to seek, at any cost, a public recognition of its merits, he could never have endured to have it at once so bepatched and so mutilated. Deep indeed must have been his mortification to break up such a creation, and to decorate the fragments with tinsel, of which the artistic worthlessness has been known to none better than to himself. Let us believe that his memory is appeased by the appreciation of recent times for the pangs inflicted on his consciousness by the past, and let us always feel that we elevate ourselves in climbing a point from which to perceive its greatness, in the endeavour to do justice to such a masterpiece as *Israel in Egypt*.

MADAME OTTO GOLDSCHMIDT (Jenny Lind) gave birth to a daughter on the 21st ult., at Dresden.

VICTORIA MELO-DRAMA.

(From the Times.)

NONE of our great dramatic critics, so far as we are aware, have been at the pains to analyse and classify that peculiar species of composition which is called a "Victoria Melo-drama," and which nightly attracts audiences over the water much more numerous and more enthusiastic than a Shakspearean revival or the last new farce from Paris have any chance of securing. This omission is greatly to be lamented, for the subject is a wide one, and, adequately handled, would be interesting and instructive. There might be some difficulty in deciding whether the drama proper to the Victoria belongs to the classical or romantic school, for it possesses some of the distinctive features of each, and a close examiner would probably come to the conclusion that the play-wrights of the New-cut are imitators neither of Sophocles nor of Shakspeare, but that they are to be classed by themselves in a school of their own. They have a contempt for the unities, and even for natural probabilities, which must for ever close the ranks of the classicists against them; but, at the same time, by high colouring, by sacrificing all the lighter shades of character to the delineation of one ruling passion, and by a judicious alternation between *optimism* and *pessimism*, they place before their audiences as deep-dyed miscreants, as god-like heroes, and as monstrously-used innocents as ever trod the Greek, Roman, or French stage. In a Victoria drama there are no half-and-half characters—good inlaid with bad, and bad with good—such as Mr. Thackeray and other modern novelists are endeavouring to bring into fashion; but when a man has a favourite vice or virtue it completely overshadows the rest of his nature, and he seems to make the indulgence of it the chief business of his life. Every one of the villains ought to have been hung at least a dozen times before the commencement of the piece. The heroes are perpetually whipping out their swords whenever there is a chance of getting the odds of four to one against them. Virtue is of that unmitigated unbending kind which is rather boring in private life; and the comic business, which is thrown in to spice the whole, is in the broad, practical, and easily appreciable vein of Mr. Punch. When the old Greek dramatists had a bit of bloody business to do, they took the feelings of their audiences into consideration, and did it behind the scenes; but the gentlemen who write for the Victoria have no such delicacy; they rather delight in visible horrors, assassinations, executions, and terrible combats,—such as Mr. Vincent Crummies delighted in, with sparks flying from the broadswords at every blow,—are every-day incidents with them. But, if the Victoria drama is anything, it is moral. The hanging, drowning, or shooting of the criminals, and the complete triumph of the virtuous, is *de rigueur*, and must be brought about by some means or other, however violent. The favourite *dénouement* is to join the hands of the hero and heroine over the dead bodies of two or three of their persecutors, with an unlimited display of blue fire.

In one respect the Victoria drama bears some resemblance to the productions of the classical school. A clearer idea of its beauties may be gained from a perusal in the closet, as the phrase used to go, than from witnessing its representation. This arises not so much from the hidden beauties of its plot and dialogue as from the fact that the New-cut audiences are not the most attentive in the world, and are more intent upon exchanging the compliments of the season at the top of their voices, or backing their favourites in the not unfrequent combats which occur before the curtain, than on the business of the stage. Owing to this peculiarity our notice of last night's performance must be more general than particular, for were it not that the manager, knowing the difficulties under which a spectator, who goes to see the play, is likely to be placed, kindly sets out in his bill the chief incidents of his plot, and gives a slight biographical and critical sketch of the characters opposite his or her name, we should have but a very dim idea of what *Dark Shadows* and *Sunshine of Life*; or, *The Wild Gipsy Girl*, as the Easter novelty is called, was about. We saw several gentlemen stuck through, fairly and unfairly, and one or two shot, without hearing any reason assigned; but, as the process in each case met with the unqualified approbation of the audience, and as all came right in the end, no doubt the ends of justice were advanced thereby. The plot was laid in the north of England, during the time of the Commonwealth. A young cavalier marries a gipsy girl, who had tended him when wounded in one of the battles of the civil war, but by the machinations of an unfaithful steward, well acted by Mr. Sawford, he is made jealous, turns his wife out-of-doors, and is thrown into prison for the murder of his uncle—the act of the steward himself. Oliver Cromwell, however, who fortunately happens to be passing that way, sets all right in his dark, mysterious way, and the volley which every one thought was to send the young cavalier out of the world, finds a more fitting receptacle in the body of the steward, who is thus "hoist

with his own petard" in a summary and most unexpected fashion. These were the chief incidents of the plot, and they furnished occasion for many strong situations and exciting incidents. The piece was well mounted. The scenery good, and the dresses rich and varied. The house was packed as tight as it could hold, but, despite the squeezing and pushing, the good humour was general, and it was stated that the number of pugilistic encounters were under the average. Everybody knows that etiquette and ceremony are not carried to too great lengths at the Victoria, and if the majority of gentlemen sat in their shirt sleeves, and if the ladies imbibed freely of the frequent pewter pots which passed about, they had a sufficient excuse in the heat of the evening, and the excitement of high-toned conversation. There was clearly no lack of enjoyment, and that is the chief thing people look for at a theatre on Easter Monday.

PROVINCIAL.—Signor Orsini gave a concert at EDINBURGH, in which he was assisted by Madame Caradori and Signor Neri-Baraldi as vocalists, and a strong force of local instrumentalists. —At LEEDS, an operatic company has been performing at the Theatre Royal, consisting of Misses Lucy Escott and Lanza, Messrs. Haigh, Manvers, Cooke, &c. The annual performance of sacred music was given on Saturday last by the Recreation Society, in the Music-hall. It consisted of selections from the *Messiah*, *Israel in Egypt*, *Judas*, *Elijah*, the *Lobpreisang*, and *Eli*. The vocalists were Mrs. Sunderland, Miss Newbound, Miss Helena Walker, and Mr. Champion; Mr. Spark conducted. —At WELLINGTON, the Philharmonic Society gave the first promenade concert on Tuesday, at the Town-hall, under the direction of Mr. T. S. Hayward.

DR. MARK AND HIS LITTLE MEN.—At the Liverpool Police Court, on Tuesday, William Lawton, and Arthur Henry Lawton, brothers, aged respectively six and eight years, were brought up under warrant, for having absconded themselves from their service to Dr. Mark, contrary to the terms of their indentures. Mr. Bluck appeared on behalf of the little fellows; Dr. Mark conducted his own case. He explained that he had organised a system for making music popular. He took boys generally at about nine years of age, as apprentices for three years, undertaking to give them a musical education, and they, in return, were to perform in public. He found them with board and clothing, but instruments and books the parents were expected to furnish. The little boys in the dock had been with him 12 months. The father (Mr. Lawton) a boot and shoe dealer, and the proprietor of a temperance hotel at Burslem, Staffordshire, had agreed to give £15 for instruments. He had paid £5, and, instead of paying another £5 to him at Oldham, a fortnight ago, the mother clandestinely took the boys home with her. He was very sorry to appear in a court of justice, but his duty to the public and himself rendered it imperative.—Mr. Bluck: How many boys have you? Dr. Mark: thirty-five.—Are they all of the tender age of the two in the dock? No, sir; they are the youngest.—Are they all present in court? There are about twenty-four present.—I suppose you have brought the fattest? Not at all; I think they are all alike.—How many slept in a bed? Sometimes four, sometimes three, and sometimes five.—Did they get enough to eat? I have always given them abundance.—Have these children ever had the itch? No, sir; but they were six weeks at the salt-water and sea-bathing, and Dr. Hall, of Huddersfield, said that this, with change of air, had caused some slight cutaneous eruptions. They got a warm bath once a week, and changed linen weekly. Dr. Mark called the eldest boy, Donovan, who said they always got food sufficient. Mr. Mansfield asked if the parents had got a medical gentleman to give evidence? Mr. Bluck replied that they had not. Mr. Mansfield said the parents had not done right in this case; they ought to have spoken to Dr. Mark if anything was wrong, and it was most unjustifiable for them to make such calumnious and injurious statements as to their boys' condition, without medical evidence to support them. Two of the little boys who had slept with the Lawtons were called, and they said they had not had the itch. Mr. Lawton stated in what a neglected state he found his boys; they had sore feet, and shoes down at the heels. Mrs. Lawton also described the unclean state of her boys, both as regards underclothing and person. They had communicated the itch, since they came home, to all in the house. The boys who accompanied Dr. Mark seemed healthy, cheerful, and well attended to. His worship, after a lengthy hearing, recommended Mr. Lawton and Dr. Mark to consult together, to see if they could come to some arrangement. He had no alternative but to order the boys to be returned to Dr. Mark. After a consultation, the boys were handed over to Dr. Mark, who wanted their services as drummer.

THE MORAL THEORY OF MUSIC.

BY JOSEPH GODDARD.

(Continued from page 238.)

THE term Imagination is generally received as the name for a faculty of the breast of a very indefinite character. In the sense in which it is ordinarily applied and understood, it means an action of the mind very grand and gorgeous, but still useless and unpractical. But in its true sense it is, metaphorically speaking, the moral universe in which the intellectual system exists.

It is the spiritual glow and moral radiance of this faculty, proceeding from the hidden, mystic and inscrutable source of life in man, that defines the celestial concave of the mind, as the sun defines that of the physical universe, without which the operations of reason could attain to no further result than could those of nature without the warm and luminous concave of heaven.

In its literal sense imagination is the faculty to sustain imagery within the mind, to suspend scenes, circumstances, and truths simultaneously before the attention that their correct relationship and complete nature may become revealed in a wide embrace of the reason; thus he in whom it exists largely surveys in his mental glance a wider track of what is known, and is thus guided to perceive further into the regions beyond than others whose capacity of imagination is less. By possessing the faculty of sustaining a considerable number of known truths in his mind, he is enabled to see their correct relationship and their more complete nature, and is thus guided to perceive their onward connection with others. Now it is the perception of this *onward continuation of truth* that constitutes an action of imagination in its higher sense, and as it has been shown in the above remarks that the discernment of this onward continuation of truth results solely from a previous and simultaneous realization in the mind of a considerable portion of visible truth, it will now be perceived that it is only through the possession of imagination in its literal sense, whence accrues the possession of that faculty in its more advanced meaning. It will now be perceived that it is only through the previously described innate power of embracing, in one broad mental survey, the visible array of physical or moral truths (relating respectively to certain departments of physical or moral enquiry) that the complete nature, power, and effects of such truths is observed. And here we also perceive the reason why the possession of the imaginative faculty is always attended by a manifestation of enthusiasm, for when a person possessing largely the capacity of imagination manifests simultaneously an intense enthusiasm, it is not because he views the objects of his contemplation more *extravagantly* than others, but more *correctly*; not because they glow before his vision in colors falsely bright, but truly bright. It is (in his comprehensive glance) the revelation of physical or moral truths in their complete nature and full power that incites the rapture and enthusiasm of his breast; and that, as I have before remarked, it is only through perceiving the complete nature of known truths (and in the vividness and enthusiasm of mind accruing from the above perception) that the figure of a new and onward truth is discerned, dimly defined in the cloudy haze of speculation; the perception of this latter phenomenon constituting an action of imagination in its higher sense.

By these observations I do not mean to imply that the conception of a new truth by the faculty of imagination is clearly identical with the inference of the existence of a new truth by the faculty of reason, but that true conceptions of imagination are always in the *track of reason*; that however vaguely they are defined—however wild and mysterious their aspect may at first appear—they always *lie off the coast of truth*.

Such being the circumstances that attend the remarkable and prophetic conceptions of imagination, it will now be perceived that the above conceptions may be accounted for as the result of a *latent extension of the intellect*—of an involuntary onward spring of the reason to a new and distant conclusion, the considerations of the intermediate space having occurred so rapidly and unconsciously as to render the result like inspiration. But whether the conceptions of imagination be the result

of Reason, Genius, Inspiration, or any unknown influence, if they are really conceptions of imagination—that is, of imagination in its full and true application, which includes both its literal and prophetic sense, and not in that in which it signifies an unnatural, fantastic, and desultory wandering of mind—they always reveal themselves in the van of reason, and in most cases, by the onward march of that faculty, admit of becoming confirmed as true inspirations. Of this character are the imaginative conceptions of all great minds—poetic or scientific, appearing respectively, as they become divested of their primary mystery before the approaching light of reason, in the form of new moral, or physical, truths.

Thus the great imaginative capacity, as described in these remarks, being, as I have previously explained, that feature of moral organization which is *essential* to all original intellects, is appropriate with such an assumption also found to be common to the same; this latter circumstance of its existence accounting for that *general* broadness of glance and *kindred* elevation of sentiment which inevitably prevails amongst the truly great.

In making a period to these considerations regarding the nature of "Imagination," I feel impelled to once more observe, that although the possession of this capacity in the first place depends upon, and proceeds from, an innate and divine warmth of spirit, glowing in the sacred mysteries of our being, even as the availability-for-life of the celestial concave of nature proceeds from the sun; that still the production within the above capacity of a subsequent result (whether this result first betrays itself in the immediate van of reason, or far in advance, hovering remotely in the dim and unrelieved space of the unknown) is always *preceded* by an extensive operation of the other faculties of the mind; even as the production of the shrub upon the face of the earth—though wrought by the influence of the sun—still is always *preceded* by the operations of nature at its root: the plant being only visible to the eye—the *immediate cause* of its production being hidden—even as the result of imagination is alone revealed, whilst the *immediate process of reason* that led to it, is latent. For all the conceptions of true imagination may, in illustration of their nature, be compared to the results of the universe, and as there are many of the latter that, *beholding* with our sense, we cannot account for by our reason, to which, nevertheless, we can nearly follow the action of the physical laws that produced them, and thus discover that they still lie within the *path* of natural law;—so all conceptions of the mind that beheld in imagination are not yet established by reason (if they are true imaginative conceptions) may still be nearly confirmed by pursuing the path of reason; for it is above this path in its invisible course into the unknown, that all true-born imaginative conceptions alone and assuredly arise, even as it is alone within the definite, prescribed, but *invisible orbit* of physical law where the stars above us shine, though apparently unlocated in the vague and infinite space of Heaven.

What induced me to enter into these considerations upon the Imagination was a desire to define clearly the true nature of that capacity—to suggest the indispensable conditions of its possession, and to point out those peculiar moral circumstances amidst which its conceptions can alone arise. That a true exposition of the circumstances of its existence, of its greatest development always existing sympathetically with the broadest capacities of intellect, and its highest conceptions always revealing themselves, not beside, but in front of the path of reason—may impel those who aspire to the possession or attainment of this great and glorious faculty, to seek it in the study of the rational, and amidst the glowing realms of nature; and not to countenance, as a visitation of imagination, that desultory abstraction which constitutes its opposite, which is only present where intellect is idle, lethargic, or totally absent, whose sphere instead of verging upon that of reason, is wholly removed from the plane of the rational, and whose conceptions, ridiculous, not sublime—lurid, not lovely—deformities to the healthy and natural eye of taste, because inconsistent with nature—instead of revealing themselves in the path of reason, can never arise save where reason has fallen; instead of invoking and stimulating the ardour of intellect, can only deaden

and confound it; and instead of becoming confirmed and clear in the light of approaching intelligence, are only there dispelled.

Such, however, is the character of the abstractions—such the conceptions of the generality of modern poets and of the modern exponents of other branches of Fine Art, who assume to be Ministers of Nature, Priests of the Temple of Imagination, and Prophets of Eternal and resplendent Truth—of whose conceptions the only attributes common with those of true imaginative representations are the attributes of mystery, incoherency, and that of being apparently disjoined from the visible system of Nature. But there is a mystery of Truth as well as a mystery of error; there may be conceptions soaring above visible Nature, as well as conceptions sinking beneath it.

To those who love to confront what is incoherent and mysterious (and many there are who do so), I say, confront the mystery of Truth! met in the paths of reason, and beheld over the plains of Nature; for in that direction alone can peerless beauty be found.

To those whose minds love to wander in regions out of this visible system of Nature, I say, let it not wander below, but guide it by the light of intellect to the shining regions beyond! Let it not ignobly revel in its own false, shadowy, and abortive creations; but let it anticipate the discoveries of reason in the unexplored works of God, bodily or spiritual; for amidst them assuredly it can alone find its true sphere of action, and appropriate subjects for contemplation. In them alone can it meet with that which will truly nourish, expand, and elevate it; in them alone can it confront the greatest wonders; and amidst them only can it survey the highest wisdom and worth.

(To be continued.)

MISS ARABELLA GODDARD begs to announce that her **THIRD** and **LAST SOIREE** (of the Second Series.) will take place on Wednesday evening, **MAY 6th**, on which occasion she will have the honour to perform (for the third time in public,) Beethoven's Grand Sonata in B flat (Op. 106.) and the Thirty-two variations on an original air in C minor (Op. 36.) of the same Composer.

THEATRE ROYAL, HAYMARKET.—Monday, April 20th, and during the week, **A LIFE'S TRIAL**. After which, **ATALANTA**; or, **THE THREE GOLDEN APPLES**. Concluding with **GRIMSHAW, BAGSHAW, and BRADSHAW**. In future the Prices of Admission to this Theatre will be—Stalls, 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s. Lower Gallery, 1s.; Upper Gallery, 6d. Second Price:—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 6d. Commence at 7.

THEATRE ROYAL, ADELPHI.—Monday, April 20th, and during the week, **LIKE AND UNLIKE: THE ELVES**, or, **THE STATUE BRIDE**; and **WELCOME, LITTLE STRANGER**. Commence at 7.

ROYAL PRINCESS'S THEATRE.—Monday, April 20, and during the week, **RICHARD THE SECOND**, preceded by **A GAME AT ROMPS**. Commence at 7.

ROYAL OLYMPIC THEATRE.—Monday, April 20, and during the week, **DADDY HARDACRE**; **A SHEEP IN WOLF'S CLOTHING**; and **THIEVES! THIEVES!** Commence at half-past 7.

E. J. LODER.—Subscriptions received for the benefit of Mr. E. J. Loder, who has been suffering from a severe mental disease, which has disabled him from pursuing his professional avocations.

£ s. d.			Professional Avocations.			£ s. d.		
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TO CORRESPONDENTS.

MR. J. GAY.—Mr. Gay's letter is an advertisement. Moreover we have no inclination to enter into any discussions about the affairs of Sig. Picco and his directors.

BEETHOVENIAN.—We have been too much engaged to examine the manuscript, but it has not been lost sight of. We are unacquainted with the tune about which our correspondent asks information.

THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 18TH, 1857.

THE "Season" has begun in right good earnest, and a glance at the programme which is to illustrate it reveals a prospect far more varied than cheering to those whose duty is to chronicle events as they pass. What with two Italian Operas, two Philharmonic Societies, Festival Music at Manchester, the Handel Celebration at Sydenham, the Friday Concerts of the Royal Italian Opera at the Palace of Crystal, the Sacred Harmonic Society, exhibiting of late unprecedented vigor and activity, the Royal Surrey Gardens, which M. Jullien pledges himself (and M. Jullien redeems his pledges) to re-inaugurate with an oratorio performance on the same vast and efficient scale as that which afforded delight to so many thousands of people last season, the opening of St. James's Hall in Piccadilly (if that Spanish *chateau* is really to be at the command of concert-givers this summer)—and other matters too numerous to mention—the unhappy reporter should have the eyes of Argus and the hands of Briareus, with 100 pens and 100 amanuenses in the bargain. Instead of which they have but two eyes, two hands, and some few pens to nib *à piacere*.

The great incident to which all the world looks forward with anxiety is the Handel Festival at the Crystal Palace, some details connected with which will be found in another column. Either this undertaking must be a gigantic failure or a gigantic triumph. We believe and hope in the latter; but between the cup and the lip is many a slip, and how much depends upon the acoustic properties of the temporary *salle de concert* which is now being *pratiquée* (as they have it *outré-manche*) in the great central transept every one initiated in the secrets of musical effect must know. The auspicious event which has blessed this prosperous nation, already so wealthy in royal flesh and blood, with another precious charge, has happened in such good time, that there is almost a certainty the Handel Festival will be honored by the presence of the highest personages of the realm. This alone is a guarantee of success, since, where the Queen goes, go her maids and dames (or dames and maids) of honor; and where the Prince, his satraps and his equerries. Mr. Thackeray will also attend (or at least his Irish prototype, the Malony of Kilballymolony), and dazzle the world with another glittering poem about the

"Palace made o' windows,"—

varied by an episode descriptive of the ceremonial of walking backwards, that Majesty may be confronted, not affronted. It will be a festival and no mistake. All we desire is, that Handel may be allowed his fair share of the honours, and that at least as much attention may be paid to the Passion of the Saviour, the miracles of Exodus, and the triumph of Maccabæus, as to the dwellers in courts and palaces, the wearers of crowns, the bearers of official insignia, or the swarms of gilded butterflies that are always seen fluttering within the atmosphere of such well-feathered

"bipeds," sunning themselves obsequiously in the golden noon of power. Let Händel be respected, and wise men will be content; but if this unexampled ceremonial be simply made the medium for tuft-hunting and the idle worship of aristocracy, wise men will be indignant, and the whole will be denounced as a stupendous sham. We intreat our brethren of the fourth estate, in their reports of the Händel Festival, to write more about the majesty of Händel than about the paraphernalia of Majesty, and forbear turning what should be a solemn tribute in memory of a mighty genius—to whom the world leans more, and to whom it owes more, than to the united crowns of Europe—into a mockery, a vehicle for twaddle and obsequiousness. Two lines may be devoted to the horsemen of the Prince; fifty to "the Horse and his Rider;" two lines to "God save the Queen," one hundred to the "Hallelujah;" a word to the Commander-in-Chief, a column to "Fallen is the foe."

Let it be remembered that this is Händel's festival, as the gathering at Bonn, in 1845, to witness the inauguration of the statue of Beethoven—who, as Jules Janin remarked, on observing the crowned heads in a gallery to which the back of the statue was turned, "*tournait le dos aux rois en pierre comme en chair*," (the statue is in bronze, nevertheless)—was supposed to be Beethoven's festival. Give to Händel, then, the honours that are his due: for he is the Cæsar of the hour.

If an honest gentleman, above thirty years of age, falling into the hands of the swell mob, or some other assemblage equally unscrupulous in morals, and less scrupulous in attire, prayed for a beneficent being of another world to help him out of his danger, in what shape would the desired angel present itself to his imagination? Doubtless, in that of Carlotta Grisi.

For, if he were really a gentleman, worthy the trouble of waylaying, and not under thirty years of age, he would have seen Carlotta Grisi in the ballet of *La Esmeralda*, and if his imagination were so strong in the midst of terrestrial difficulties as to wander into supernundane regions, the eleven years that have passed since *La Esmeralda* was played at Her Majesty's Theatre would shrivel up like parchment in a glowing fire. M. Perrot, accoutred as the unhappy Pierre Gringoire, and on the point of being ignobly hanged by mediæval ruffians, would rise before him, and he would remember how, when all seemed hopeless, the light tinkling of a tambourine was heard at the wing, and how Carlotta Grisi burst into the midst of the ugly vagabonds, and saved the ugly victim from their clutches. It was a flash of light generated amid outer darkness.

The wretched poet's life was safe as soon as the beneficent genius appeared; a new tone was given to the whole picture. Those fierce specimens of Parisian vagabondage, who were all drinking, and gaming, and squabbling so chaotically, were massed into a dingy background, that the one bright figure might more conspicuously shine forth. The *Cour des Miracles* could be no such very bad place after all, when it held such an Esmeralda.

And yet it was a place unworthy to be the abode of a spirit so pure and so benevolent. What a theme for poetical treatment did this fact become in the mind of Carlotta Grisi! When she teased Gringoire through the tantalizing intricacies of the *Truandaise*, how evident it was, that the beneficent tormentress was somewhat more than a mere good-natured mischievous girl. The grotesque being with whom she coquetted so wildly was to her wholly indifferent; the sur-

rounding throng was repulsive. Hence in the *abandon* of the *Truandaise* there was always a pensive expression in the countenance of the dancer, giving evidence that some thought lurked in the depths of the bosom, that might, indeed, be rendered less potent by the tumultuous excitement of the moment, but was not to be wholly subdued. We may say, that a halo of holiness was ever around the head of the lovely Bohemian, marking her out as something more than mortal; and we may be allowed to conjecture that the story ended happily in the *ballet* for some other reason than that of mere dramatic expediency. Victor Hugo might do as he pleased with the Esmeralda that he had himself created, torture her with wanton satisfaction, and consign her to the scaffold like another Brutus. But such a fate could not have befallen the Esmeralda of Carlotta Grisi. She would have burst away from the midst of her persecutors, and soared into that etherial region for which her heart was pining, while she dwelt amid the foul atmosphere of the *Cour des Miracles*. The poet of the ballet blessed her with a Captain Phœbus whom she might love for ever—a very different being from the Phœbus of M. Hugo—and therefore she might remain on earth and indulge in a dream of earthly happiness.

It is a bold venture of the charming little Mdlle. Pocchini to execute the *Truandaise*, when no more than eleven years have elapsed since that wonderful *pas* was danced by Carlotta Grisi. Her manner is the perfection of sportiveness—she treats the whole thing as a pleasant freak—her step is light, and she makes you feel that her heart is lighter still—her movements are eccentric, and so quickly does she recover from her oddest positions, that the effect is positively charming. But that halo of poetical melancholy that environed Carlotta !

We will lay down our pen and refresh ourselves with the late Mr. Rogers's "Pleasures of Memory."

PHILHARMONIC SOCIETY.

THE first concert takes place on Monday. The symphonies will be Haydn, No. 8 (in E flat), and Beethoven, No. 2 (in D); the overtures—Weber's *Euryanthe*, and Cherubini's *Deux Journées*. Signor Piatti is to play Kummer's *Scène Chantante* on the violoncello. The singers are Mad. Rüdersdorff, and Sig. Beletti. M. Hallé was to have performed Beethoven's concerto in G, but at the eleventh hour the great German pianist, we understand, injured his finger. This placed the Directors in a dilemma, from which, however, they speedily escaped.

There was an English pianist in London, who—as everyone knows that knows anything about the musical phenomena of the day—at an hour's notice would be both ready and able to play any of the concertos of the great masters, since she has them all in her head and in her fingers.

In stating this, we have named Miss Arabella Goddard, to whom the Directors made application on Friday, and who at once consented to supply the place of her most formidable and accomplished rival. Miss Goddard selected the concerto in D minor (No. 2,) of Mendelssohn. The rehearsal takes place this morning, so that our young countrywoman has undertaken to perform one of the most difficult pieces ever written, almost literally à l'improviste. Of her brilliant success we do not entertain the slightest doubt. Professor Sterndale Bennett will take care of her.

We give the Philharmonic Society, (who have for some mysterious reason desisted from advertising in our columns,) the benefit of this announcement—*gratis*.

HER MAJESTY'S THEATRE.

A CROWDED and brilliant assembly attended the opening of Her Majesty's Theatre on Tuesday evening. The announcement of four novelties had stimulated operatic curiosity to the utmost, and all the *habitues* and supporters of the establishment—at least, such as the town could collect from the polling booths—occupied their old places in boxes, pit, or stalls. The opera was Donizetti's *Favorita*; the ballet, *Esmeralda*—or rather three scenes from *Esmeralda*.

The policy of giving a long opera and a long ballet on the same night may be called in question. *La Favorita* was composed for the Grand-Opéra in Paris, and comprises *divertissements* of sufficient importance for one evening's entertainment. If, therefore, following the example of the Académie Impériale de Musique, Mr. Lumley had given the dances incidental to the opera without any ballet to follow, the entertainment would have been still more acceptable to the English public, with whom amusements protracted beyond midnight are not very popular. With this proviso, we have to record a brilliant inauguration of the season. Signor Giuglini, the new tenor, made a decided "hit;" and Mdle. Carolina Pocchini is one of the most exquisite dancers we have seen, even on the boards of Her Majesty's Theatre.

Mdle. Spezia is an artist of intelligence, possessing great energy and histrionic talent of a superior kind. But the quality of her voice is not pleasing, and her execution offers not a little scope for criticism. In *Leonora*—a part written especially for Mad. Stoltz—much depends upon the force and passion exhibited by the actress; and consequently, in several instances, Mdle. Spezia created a strong impression; but where real *vocalisation* was required, Mdle. Spezia was deficient.

The new bass, Signor Vialetti (from Madrid), is a valuable acquisition. His voice is a *genuine* bass, of great power in the lower notes. He is an efficient singer and a sensible actor. The music of Balthazar does not afford a very favourable chance to a *debutant*; but Signor Vialetti displayed sufficient qualifications to entitle him to high consideration.

There is little to say of *La Favorita*—one of the composer's most ambitious and elaborate works, perhaps, indeed, from a musical point of view, his best, although it lacks the melodious inspiration which abounds in other operas of Donizetti, too well-known to particularise. *La Favorita* has kept possession of the stage, because the two chief characters, Fernando and Leonora, are adapted for exhibiting the tenor and soprano in a highly advantageous light, the composer having allotted to them nearly all the best music in the opera.

Signor Giuglini, the new tenor, engrossed the attention of the audience from the outset, and his first notes were listened to in breathless silence. The beauty of his voice became at once apparent, and the excellence of his method soon revealed itself. Signor Giuglini gained the suffrages of the audience in his first song, and his success, which increased with every scene, until it reached the culminating point in "Spirito gentil," when the new tenor created a *furor*, and set at rest all question of his ability. Signor Giuglini's voice is a high tenor, and perhaps in register something akin to Rubini's. It is telling rather than powerful, most effective in pathetic music, and we incline to believe that he will be heard to still greater advantage in Bellini's operas, especially those written for the great singer to whom allusion has been made. We must content ourselves with adding to what we have said, that Signor Giuglini's taste is pure, his feeling genuine, and that he is free from exaggeration. As an actor he exhibits both instinct and intelligence. His greatest vocal effort, as we have said, was in "Spirito gentil" ("Angiol d'Amore," "Ange d'Amour," etc.), in which he narrowly escaped a double encore. He was also admirable in the scene where Ferdinand throws off his allegiance to the king and breaks his sword before him. So much at present for the new tenor, whose success was never for a moment in danger, and who has made one of the greatest "hits" since the days of Donzelli and Rubini.

Signor Beneventano was the Alphonso, and sung with his usual characteristic force and tendency to exaggeration. With

his capabilities Signor Beneventano might do great things; but the ambition to shine on every occasion, however, is a mistake.

The band and chorus are improved, and the latter considerably reinforced. Signor Bonetti is again at the head of the orchestra, and M. Nadaud leader of the ballet.

Of all the ballets in which the incomparable Carlotta Grisi shone, *La Esmeralda* is, perhaps, the most intimately identified with her name. It would have been a perilous undertaking for any *danseuse* short of the very highest, to hope for success in such a part as that of the Gipsy. But Mdle. Carolina Pocchini, having something in common with her renowned predecessor, although her style is entirely her own, and being a *danseuse* of the first class, adventured the step and succeeded. It is possible indeed that Mdle. Pocchini never saw Carlotta Grisi, since, had she seen her, she could hardly have avoided imitation, even though what she had to imitate was inimitable. Mdle. Pocchini's feats of agility are wonderful from the ease with which they are accomplished; but she is still more delightful when she is attempting nothing. Her simplest motions are instinct with grace. It is rare to witness new steps now-a-days, but Mdle. Pocchini achieves one or two in *Esmeralda* which are decidedly her own.

Three scenes from the celebrated ballet were alone given, and these comprised the popular and charming *Truandaise*. A *pas de cinq*, danced by Mdles. Pasquali, Morlacchi, Brunetti, Rolla, and Karluski, admirably executed, was entirely successful. Of the rest, we must speak on a future occasion.

The national anthem was sung after the opera, the first verse by a quartet of gentlemen, the second by Mdle. Spezia, and the third by, we believe, one of the ladies of the chorus. By the way, why did not Mdle. Piccolomini, who sings "God save the Queen" with so much spirit, and who was in the theatre, come forward on this occasion as one of the company? A supplementary verse, *apropos* of the birth of a princess in the morning, was introduced, and received with acclamations. Loyalty does not fear even the tax-gatherer, and future imposts are merged in present excitement.

The interior of the house has undergone some alterations. One worth mentioning, as especially required, is the removal of the small candelabra which hung over the grand and first tiers, and served no purpose whatsoever. The lobbies are newly carpeted and better lighted.

At the end of the opera, when Sig. Giuglini and Mdle. Spezia had appeared before the foot-lights, a loud call was raised for Mr. Lumley, who was received with ringing cheers from all parts of the house.

On Thursday, *La Favorita* with *La Esmeralda* was repeated, and to night the same opera and ballet will be given.

Mdle. Piccolomini will make her *réentrée* on Tuesday, in the *Figlia del Reggimento*, with the new tenor, Sig. Secchi; and on Thursday she will appear in the *Traviata*, with Sig. Giuglini as Alfredo.

HANOVER SQUARE ROOMS.—Mr. G. W. Martin, a composer who has laboured hard to achieve for himself a name as a writer of glees, madrigals, and part-songs—and not without success, having gained a number of prizes from various societies and institutions since 1845—gave his first public concert on Thursday evening at the Hanover Square Rooms. The programme, consisting, with one exception, entirely of compositions by Mr. Martin, included seven prize glees, sundry part-songs and madrigals, and two vocal solos. The exception was a piano-forte duet by Mr. Osborne, executed by Messrs. Benedict and Lindsay Sloper. There was a chorus of nearly 300—mostly selected from the Sacred Harmonic Society—and Mr. Martin himself conducted. All the pieces, with the exception of the two songs, were unaccompanied. Mr. Martin's part-songs are as unpretending as they possibly can be. The prize glees, on the other hand, are more pretentious and elaborated. One of these, "All hail, thou lovely Queen of Night," produced a great effect and was loudly encored. The room was crowded, and the audience attentive, proving that Mr. Martin is by no means an obscure personage. The duet for two pianofortes—"Duo Concertante on L'Etoile du Nord"—was much applauded.

ROYAL ITALIAN OPERA.

It is to those dogs-in-the-manger, the renters of Drury Lane—who would neither let others enjoy the opera in that theatre, nor enjoy it themselves—that the London public are indebted for the home of the Royal Italian Opera being once more established in the Lyceum. Mr. Gye, for his own sake as well as that of his patrons, was most anxious to have a theatre suited to his resources; but the renters of the big house in Russell-street put their *veto* upon it, by saying, "No opera unless we have free access over the whole house, and into every box." The pit, forsooth, would not be good enough for these greedy traffickers; fellows, by the lord, that know no more about music than a cow does of plaiting a shirt, and have as little regard for the fine arts as monkeys for gold lace! Mr. Gye served them right, and would not introduce his aristocratic patrons into their unsavoury den. It was some such conduct that drove away Macready, and lost the renters the best opportunity they had for a quarter of a century of elevating the theatre into fortune and reputation. Much better for Mr. Gye to put forth his strength in a free arena, however small, than be "pestered with flies," and be tormented with squabbles. Compelled to put up with the Lyceum, the *impresario* did the best under the circumstances. He caused certain desirable alterations to be made in the interior of the house, which have been unanimously approved of. The pit entrance has been judiciously removed from the Strand to Wellington-street, at the Grand Entrance, and the desirable communication between pit and boxes is thus happily re-established.

The season began on Tuesday evening, with *I Puritani*, Grisi resuming her old part of Elvira; Signor Gardoni being Arturo; Signor Graziani, Riccardo; and Signor Tagliafico, Giorgio. Many of the subscribers, no doubt, will feel inclined to grumble that in a company which possesses Mario and Lablache, the parts of Arturo and Giorgio should have been assigned to Signors Gardoni and Tagliafico. But Mario cannot appear in every opera, and as he has added three or four new ones to his repertory—Manrico in the *Trovatore* and Fra Diavolo, to wit—he is necessarily compelled to abandon some of his old favorites.

The performance, altogether, was hardly up to the Royal Italian standard, Signors Gardoni and Graziani both suffering from hoarseness. Grisi, as usual—how often shall we have to write this sentence?—bore off the honors, and awoke reminiscences of old times in all her favorite points.

A new *divertissement* followed, entitled *Les Abeilles*, the music of which is taken from Halévy's *Le Juif Errant*, in which a new *danseuse* of some pretension, Mdle. Delachaux, made her first appearance, and met with considerable applause.

On Thursday Grisi appeared in *Norma*, and sang and acted with inconceivable grandeur and power. Whatever may be said of this incomparable artist in other characters as to "the effect of time," etc., with regard to the erring Druidess she seems to have stopt the running of the sands in the hour-glass, and is still unapproached and unapproachable. Signor Gardoni was the Pollio, and sang much better than on Tuesday night, having got over the effects of his cold. Mdle. Marai, one of the best of Adalgisas, made her *entrée*, and was received with hearty applause. Signor Tagliafico was an excellent Oroveso, and Signor Soldi infused such vigour and energy into Flavio, Pollio's dull confidant, that Bellini would have scarcely recognised his own "walking gentleman."

The *divertissement* of *Les Abeilles* followed.

To-night *Maria di Rohan* will be revived, with Madame Rosa Devries, Signor Neri-Baraldi, and Ronconi.

ST. MARTIN'S HALL.—A performance took place, under the direction of Mr. Hullah, on Wednesday, consisting of *Acis and Galatea* and *The First Walpurgis Night*. The principal singers were Misses Banks and Palmer, Messrs. Sims Reeves, Thomas, and Montem Smith. The *Messiah* was given on Thursday evening, April 9th, the vocalists being Miss Banks, Miss Marian Moss, Miss Dolby, Mr. Sims Reeves, and Mr. Thomas. A miscellaneous concert was given on Tuesday, April 7th, for the benefit of the widow of the late Mr. James Harroway.

MISS ARABELLA GODDARD'S SOIREE'S.

THE interest created by these entertainments has not received the slightest check from the fact of the absolute musical season having commenced with the opening of the two Italian Operas. On the contrary, good music, true music, "classical" music (to employ the current term), represented by this very young lady, whose name is now notorious as the most gifted and accomplished of the new generation of pianoforte players, seems to preserve its attraction in the face of all kinds of artificial and exciting stimulants. The fifth of Miss Arabella Goddard's *soirées* was as successful as any, and, as far as regards her own especial performances, the most successful of all. The non-appearance of Professor Sterndale Bennett, owing to a severe domestic affliction, was, of course, a grave disappointment. But Miss Goddard did her utmost to atone for the absence of her eminent compatriot by playing his music to perfection. Let us, however, give the programme:—

PART I.

Chamber Trio, in A major, pianoforte, violin, and violoncello W. S. Bennett.
Miss Arabella Goddard, Herr Carl Deichmann, and Mons. Paque.
Sonata in E, Op. 109, Pianoforte Beethoven.
Miss Arabella Goddard.

PART II.

Trio in D minor, for pianoforte, violin, and violoncello Mendelssohn.
Miss Arabella Goddard, MM. Deichmann and Paque.
Leider ohne worte, in A minor (Volkslied) and C
(Spinnelied) pianoforte Mendelssohn.
Miss Arabella Goddard.

We have only inserted the instrumental pieces; the vocal music will be mentioned further on.

The "Chamber Trio," as Professor Bennett modestly styles his beautiful work, achieved a genuine triumph. The *Andante ma un poco scherzando*, in E major, with the *pizzicato* for the stringed instruments, one of the most piquant and original *morceaux* with which we are acquainted, was loudly encored, and the whole trio afforded the highest gratification. Herr Deichmann performed the violin part admirably, with style as well as correctness; while the careful and artistic playing of M. Paque on the violoncello was worthy of unqualified praise. Miss Goddard's execution of the pianoforte part was marked by so high a degree of finish, united to a taste so pure, and so fresh and genial a fancy, that had the composer been present he would have found his utmost aspirations realised. The old-fashioned style of comparing all the passages to "strings of pearls" might be applied to the *Andante Tranquillo*, with such fitness, that no one would think of arraigning it as a commonplace. We have seldom listened to such reposeful and delicate execution. The movement was "*tranquillo*" to the letter—tranquil as a brook, but clear and shining as when the sun is full upon it. It was a pleasure to hear the work of an English composer thus interpreted by an English pianist and thus appreciated by an English audience.

Of Mendelssohn's trio (which had been already introduced by Miss Goddard at the second *soirée* of her first series)—repeated in consequence of Professor Bennett, for the cause already assigned, being unable to take part in the duet in B flat of the same composer, which had been announced—we need say little beyond the fact that it experienced the same reception as previously, and that the incomparable *scherzo* was encored with acclamations. In such music Miss Arabella Goddard has no present rival. Herr Deichmann and M. Paque both played their best at the violin and violoncello.

The sonata in E major of Beethoven was performed, if possible, even better than at the opening concert of the first series. New beauties were revealed; new and delicate points came out that had escaped observation before, and now produced all the more effect for that reason. Whether Miss Arabella Goddard really played this musical poem better, which we had thought impossible, or whether the audience became more conscious of its manifold beauties and felt their influence more deeply through a closer acquaintance, it is after all not easy to decide. One thing may be positively stated, that the whole was better under-

stood, and that both the music and the execution raised unbounded enthusiasm. It was indeed a rare performance. The fiery *prestissimo* in E minor, which separates the first movement from the last, was redemanded; but Miss Goddard would not consent to interrupt the course of Beethoven's music, and proceeded, without heeding the applause, to the theme with variations, of which a great musician who was present said—"After hearing these variations you are impressed with a conviction that the variation-form should be the only one employed in music." As it is our intention to attempt a brief description of the sonata, Op. 109, very shortly, we shall take leave of it for the present; and this not without an effort, since there is no music from which it is so difficult to part, or about the mysterious loveliness and ever-changing expression of which so much might be said.

The concert ended, as it had begun, triumphantly. The two *lieder* of Mendelssohn—so difficult, and yet both so full of character, the first masculine, resolute, and vigorous, the last laughing, impetuous, and capricious as a little maid (like Pearl in Mr. Hawthorne's *Scarlet Letter*)—were played by Miss Goddard just as their lamented composer used to play them himself. The *presto* in C (which somebody has christened *Spinnelnet*—but which is simply an outpouring of uncontrollable spirits expressed as it could be expressed through no other medium than music)—was unanimously encored; and though the last piece in the programme, in spite of the fatigue she must have undergone in playing so much, and with such uncompromising earnestness, Miss Goddard returned to the piano and repeated it even with greater vivacity, and in a more rapid *tempo* than before.

After this, what can be said of the vocal music? Miss Juliana May sang the first romance of Alice (*Robert le Diable*) in the Italian language, and sang it with feeling; Mr. Winn gave the graceful and melodious air, "Beautiful night," from Macfarren's *Sleeper Awakened*, admirably (although he was evidently suffering from indisposition); and the lady and gentlemen together attempted the beautiful duo from Spohr's *Faust*, known in English as "Dearest, let thy footsteps follow." Sig. Fossi accompanied these pieces with the same intelligence and zealous attention that have given such value to his services as *pianiste-accompagnateur* at every one of these delightful *réunions*—which a musical Charles Lamb might say, as the quaint Elia of Leigh Hunt's *Indicator* :—

"Make Wednesday the sweetest of the week."

At the sixth and last *soirée* (May 6) we are not only promised once more the unequalled and colossal Op. 106, which Miss Goddard has already twice performed in public, but the 32 variations on a theme in C minor, that marvellous fantasy which Mendelssohn loved so much and played so splendidly.

EXETER HALL.

The admirers of Signor Verdi—whose name in this country is supposed to be legion—had a rare treat offered to them on Monday night at Exeter Hall, when selections from three of his most popular operas were given, namely, *Rigoletto*, *Il Trovatore*, and *La Traviata*. An anxious, eager, and dense crowd besieged the doors long before the hour announced for opening, and long ere the concert commenced every seat in the Hall was occupied. No doubt Signor Verdi has a great reputation, and the three works specified above enjoy an extraordinary degree of popularity. But his music was not the sole attraction. No one will deny that the appearance of Mr. Sims Reeves' name in the bills must have exerted an influence upon hundreds, who would have hastened to Exeter Hall had Signor Verdi never existed. In addition to Mr. Sims Reeves, were Madame Clara Novello—another special favorite of the public; Miss Dolby—another; Miss Vinning—a rising and promising artist; Mr. and Mrs. Weiss, who have long established themselves in public estimation; and Mr. Millardi, of M. Jullien's concerts. These must have had their weight, so that all the attraction must not be referred to the Italian composer.

The selections comprised—from *Rigoletto*, "Questa quella," aria sung by Mr. Millardi; "La donna e mobile," ballata, by

Mr. Sims Reeves; "Caro nome," canzone, by Madame Novello; duet, by Madame Novello and Mr. Sims Reeves; and "Bella figlia," quartet, by Madame Novello, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss—in *Il Trovatore*—"Tacea la notte," cavatina, by Miss Louisa Vinning; "Stride la vampa," canzone, by Miss Dolby; "Il balen," aria, by Mr. Weiss; and the "Miserere," by Madame Novello, Mr. Sims Reeves, and Chorus—in *La Traviata*—"Libiamo," aria, by Mr. Sims Reeves; "Ah, forse è lui," aria, by Madame Novello; "Di Provenza," aria, by Mr. Weiss; and "Parigi, O cara," duet, by Miss Louisa Vinning and Mr. Millardi. In addition, the band—the Orchestral Union, under the direction of Mr. Alfred Mellon—performed the ballet music from *Rigoletto* and *La Traviata*.

The audience were delighted, but hardly so entranced as the public of the operas are wont to be. Indeed it must be owned that no music more imperiously necessitates the accessories of the stage than Signor Verdi's, and hence two or three of the *morceaux*, which invariably produce a furor at the Opera, fell comparatively dead.

The pieces which created the greatest sensation were the "Donna è mobile" from *Rigoletto*, sung to perfection by Mr. Sims Reeves and enthusiastically encored; the *Miserere* from *Il Trovatore*, encored, but judiciously declined by Mad. Novello and Mr. Reeves; "Stride la vampa," admirably given by Miss Dolby; Madame Novello's "Ah! forse è lui" from *Traviata*, remarkably well sung; "Tacea la notte," from *Il Trovatore*, brilliantly rendered by Miss Vinning; and the quartet "Bella Figlia," from *Rigoletto*, a very fine performance, by Mad. Novello, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss.

The entertainment was novel in its kind, was well arranged, and carried out in the best possible manner, and must have proved a real gratification to many who are debarred by circumstances or self-imposition from attending theatres.

DRURY LANE THEATRE.

THE concert on Saturday night, which brought the series instituted and directed by Mr. Alfred Mellon to a close, was the best and most attractive of the whole. The first part consisted entirely of good music, without a single instance of condescension to what is not quite correctly termed the "popular," since it is simply the vulgar taste. The reception of a long and varied succession of compositions from the pen of one great musician—Mendelssohn—by a numerous, attentive, and delighted audience was sufficient to prove that the "popular" taste is not exactly in so bad a plight as sundry pessimists on one hand, followed by the "fast" school on the other, are inclined to believe. Mr. Mellon, who had before him the example of M. Jullien, the first and boldest experimenter in a new and healthy path, the first who believed and acted upon the belief that the "*gros public*" could be made to enjoy something beyond the standard of polkas and quadrilles, knew better, and gave his patrons such a concert as either of the Philharmonic Societies, old or new, could hardly surpass, if equal. The programme (of the first part, we mean) deserves to be cited :—

Overture—A Midsummer Night's Dream; Four-part song—"Ye hills, ye vales" (Vocal Union); Concerto, violin (M. Sauton); Song—"The first violet" (Miss Dolby); Serenade, pianoforte (Miss Arabella Goddard); Four-part song (Vocal Union); Symphony—A major ("Italian"); Song—"The Gariand," (Mr. Millardi); Overture—Ruy Blas.

Such a programme did credit to Mr. Alfred Mellon, and its admirable execution conferred honour alike upon himself, as conductor, and his highly efficient band of instrumentalists. The two glorious overtures, from the earliest and latest periods of the life of their composer, and the equally glorious symphony, written for and so long neglected by the elder Philharmonic Society, were played irreproachably—so irreproachably, indeed, that we are again compelled to go to the famous concerts at the Paris *Conservatoire* for a parallel; and this parallel holds only with regard to finish and delicacy, since in energy and fire the precise Parisians have never approached the rougher denizens of our English orchestras.

The violin concerto (every movement of which was given)

was a rare treat. M. Sainton, who has so often extorted the warm eulogium of connoisseurs for his masterly execution of this magnificent work, never deserved it better, or, perhaps, so well. His performance was received, as it deserved, with enthusiasm. The *Serenade* and *Rondo Gioioso*, for pianoforte with orchestral accompaniments, was, in consequence of its being so very seldom heard, if possible, even a greater boon than the concerto, which last was laid hold of at the outset by all the best violinists, from Ernst and Sainton (German and Frenchman) to Savory and Vieuxtemps (Italian and Fleming), not to mention the countless intermediates and inferiors, nor Joseph Joachim the first to attempt it, for whom Mendelssohn intended it, than whom no one has ever played it better, and whose performance at the Gevandhaus concerts in Leipsic (1847) was the last musical display to which its composer ever listened. The *serenade*, written also for those celebrated concerts, and introduced by Mendelssohn himself—whose extraordinary execution of this last movement has not been forgotten—is nevertheless one of the least familiar of his productions, and, like the two rondos in E flat and B minor, but for the enthusiasm of some pianists, true worshippers at the shrine of the last great genius the musical art has boasted, would in all probability have been consigned to the *index expurgatorius*. Miss Arabella Goddard is one of the few who, not content to exhibit their talent with the success which is certain to attend upon the more familiar and perhaps more brilliant concertos when competently rendered, impose on themselves the duty of studying and bringing before the public the less-known compositions of the master, doubtless impelled by the conviction that whatever Mendelssohn wrote and gave to the world ought to be heard, and must one day be appreciated. She had already performed the *Serenade* twice in public, and her constant predilection is a sign of the high value at which she (very justly) rates it. Never was zeal more worthily displayed. The opening movement (the *serenade*) is one of the most plaintive and lovely inspirations of Shakspeare's worthiest musical illustrator; while the *finale*, the animated *rondo gioioso*, is all that its title suggests—an exuberant overflow of animal spirits, expressed in a manner so impetuous and unrestrained as only such music can attain—one of the most genial and characteristic, in short, of the Mendelssohnian family of "*scherzi*." Miss Goddard played both movements to perfection, displaying as much refinement of feeling and sensibility in the first, as fluent unflinching and brilliant execution in the last, where the groups of rapid and incessant arpeggios that accompany the second theme have been the despair of more than one pianist who has had the courage to attempt without the requisite skill to accomplish it. Her performance was honoured by the loudest manifestations of approval.

Nothing could be better in its way than the vocal music. The members of the Vocal Union—Miss Marian Moss, Messrs. Montem Smith, Wilbye Cooper, and Winn—sung the beautiful part-songs with excellent taste; and Miss Dolby gave "The first violet" with such genuine expression as to elicit a hearty encore.

The second part comprised a *pot-pourri* of miscellanies of far inferior musical interest.

The concert was for the benefit of Mr. Alfred Mellon, whose appearance in the orchestra was acknowledged by the warmest plaudits from every part of the house.

SACRED HARMONIC SOCIETY.—Handel's *Judas Maccabeus* was performed last night. The vocalists were Mad. Clara Novello, Mad. Rudersdorf, Miss Dolby, Messrs. Sims Reeves, Montem Smith, and Thomas.

COLOGNE CHORAL SOCIETY.—This celebrated society, whose concerts at the Hanover-square Rooms were so successful a few seasons ago, will visit this country under the auspices of Mr. Mitchell, for a few days, in the month of May. Their first concert is announced for Monday, May 25.

THEATRE ROYAL, EDINBURGH.—Mr. Webster made his first appearance this season in the popular drama *Janet Pride*, and was received throughout the performance with great enthusiasm, and recalled between the acts and at the fall of the curtain.

HANDEL FESTIVAL—CRYSTAL PALACE.

The palace at Sydenham has been alive during the last few days, with labourers and superintendents, actively engaged in making preparations for the great event to come off in June. The orchestra is now nearly completed. It comprises a space of 168 feet in width, and 90 in depth. It is, consequently, 38 feet wider than Exeter Hall. Every precaution has been taken to ensure strength to the seats for the performers, which are raised gradually one above another, and which are required to contain 2,500 singers and players, besides the conductor and the principal vocalists. The upright beams are of immense size and thickness, and are screwed and bolted to the transverse beams, nearly of equal dimensions, on which the boards which form the flooring are laid. The two upper rows of the instrumental section are allotted to the double-basses, and instruments of percussion. Below them, the other instruments, brass, wood, and strings, follow much in the same order as at Exeter Hall. Between the parts retained for the band and chorus a broad passage is left for the accommodation of the performers, greatly needed for so immense a force. The various departments of the orchestra are thus distributed:—first violins, 76; second violins, 74; violas, 50; violoncellos, 50; flutes, 9; oboes, 9; clarinets, 9; bassoons, 9; horns, 12; trumpets and cornets, 12; trombones, 9; ophicleides, 3; serpents and basshorns, 9; drums, 3; side-drums, 6—300 strings and 90 wind-instruments, a force entirely unprecedented.

The organ—of gigantic size and immense power—is being built expressly for the occasion by the eminent firm of Gray and Davison. The swell and great organ were recently tried in the manufactory, New-road, but the premises, though very extensive, were not capacious enough to allow of the pedal organ being put up. What was tried was unanimously praised by connoisseurs. Enough, however, was shown to justify the anticipation of a really great work, worthy of its destination. The platform for the organ to be erected in the Crystal Palace will occupy a space of 40 feet wide by 24 deep, affording not only room for the pipes to speak, but ample passage between each division, so that free access to any part of the immense structure may be attained without difficulty. The employment of "pneumatic" action will be a great help to the performer, and materially aid his exertions. The erection of the instrument commenced on Wednesday. As it is intended to remain a fixture, and its weight being twenty tons, a platform of the most solid and enduring kind was indispensable. We shall not at present allude further to this few instrument, which it is our intention to examine and report upon in detail and at length.

Already the greatest excitement pervades the public mind, and the application for vouchers, entitling the possessors to a choice of places, when the regular tickets are issued, has exceeded anticipation.

MUSIC AND THE DRAMA IN LIVERPOOL.

(From our own Correspondent.)

Our Amphitheatre opened, for the Easter holidays, on Monday, with Stirling Coyne's adaptation of *Les Pauvres de Paris*, played recently at the Surrey Theatre under the title of *Fraud and its Victims*. The piece was most liberally mounted, all the scenery, some of which is very elaborate, being entirely new. The principal character, that of Hugglestone, the banker, was played with great tact by Mr. J. W. Ray, of the Sadler's-Wells Theatre, and Mr. Basil Baker was alternately comic and pathetic as his confidential clerk, Tom Trumper. For an after piece Mr. Copeland revived the smart and now-a-days *apropos* burlesque of *The Willow Pattern Plate*, which has proved quite a "hit," for not only were the scenery, dresses, and properties brilliant and fanciful, but the acting of Mr. Baker, Miss Oliver, Mrs. Power, and the rest of the company, left nothing to be desired.—Hengler's Circus, in Dale-street, still continues very attractive, and this week a number of morning performances have been attended by numerous and fashionable audiences.

To-morrow (Friday) night, and on Saturday afternoon, Mr. E. W. Thomas gives two Benefit Concerts at the Philharmonic-Hall.

Mrs. Newton-Frodsham will be the vocalist, and the band will consist of 50 performers.

On Tuesday the Philharmonic Society will give a concert, when a new cantata entitled *The Lyre*, composed by Mr. S. Percival, the principal flautist of the Philharmonic orchestra, will be performed for the first time. The vocalists will be Miss Louisa Vinning, Mr. Montem Smith, and Mr. W. H. Weiss.

The organ performances of Mr. W. T. Best, in St. George's-Hall, will be resumed on Saturday, when he will play Hatton's music to *Richard II.*, as played at the Princess's Theatre.

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The charge I'll not deny—
In conquest my pleasure,
Hearts captured my treasure.
So seek not to enthrall
The Siren of the Ball,
For her heart must be free
As the bird on the tree.
Fetter me—ah! no, no, no!

When music sounds, the joyous band
To pleasure's charm exciting,
And smilingly you seek my hand,
For this next dance inviting:
Then seek not to enthrall
The Siren of the Ball,
For her heart must be free
As the bird on the tree.
Fetter me—ah! no, no, no!

I see that glance, I hear that sigh,
The vows unsaid, I know them well,
And words confused my lips may fly,
That whisper hope my heart to quell
But heed not what I say,
With all vain hope away,
For her heart must be free
As the bird of the tree.
Fetter me—ah! no, no, no!

Nay, frown no more, that visage clear,
That look of grief and care dispel;
My heart can boat, alas! I fear,
For one who loves so well.
Ah! must I then comply,
My maxims all belie,
That my heart must be free,
As the bird on the tree.
Will it be?—ah! no, no, no!
My heart is not free
As bird on tree.

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